

Art Gaze

November 2008

Townsville's
Visual Art Magazine

Shaun Gladwell at
Pinnacles Gallery

Ditchburn's Siberian
residency

New art building/gallery
at James Cook University



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Art Gaze Magazine

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From the editor



It's that time of year again, with James Cook University students holding end of year exhibitions, Umbrella Studio is preparing for its annual members' exhibition, Christmas is just around the corner, and *Art Gaze* is having its first birthday.

There has been some exciting exhibitions around town since the last issue, including Shaun Gladwell's travelling exhibition, at Pinnacles Gallery. As Gladwell is one of the main artist's representing Australia next year in the Venice Biennale, it is a great opportunity to see his work in the flesh, without having to go outside Townsville.

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I did, however, get the opportunity to see some art outside Townsville last month, spending some time at the Art Gallery of Western Australia and the Perth Institute of Contemporary Art. While wandering through the Art Gallery of WA, I was thrilled to come across an artwork by Julie Gough, who lectured at James Cook University over the last couple of years.

It's always exciting to experience art that may not be accessible in Townsville, but with more and more national and international work making its way here in travelling shows, there is plenty of inspiration and opportunities for local artists.

CALL FOR ARTISTS

Perc Tucker Regional Gallery is calling for proposals from artists to participate in *Strand Ephemera 2009*. *Strand Ephemera* is a sculpture exhibition along Townsville's 2km Strand, held from 4 - 14 September 2009.

A variety of sites are available for artists to use, and images can be viewed on the website.

One major prize will be awarded.

For entry forms, conditions of entry, selection criteria and further information visit:
www.townsville.qld.gov.au/recreation/gallery/perctucker

or contact Eric Nash

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Proposals to be received by 5pm Friday 12 December 2008.

2009
STRAND
ephemera



L to R: Candace Miles, *Bleached Urchins - dollars in the sand*, 2003. Jane Hawkins & Steph Rogerson, *Searching for Harold*, 2001. Christopher Trotter, *Beached*, 2001.

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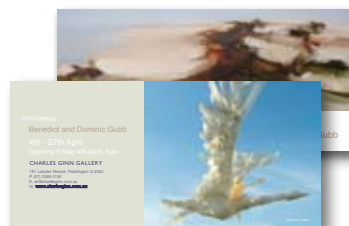
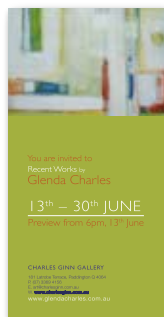
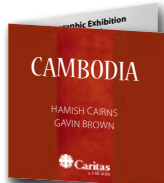
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MEDIA ART AND SHAUN GLADWELL AT PINNACLES GALLERY

*'Gladwell is one of Australia's most prominent video artists,
known for taking "street" activities'*

The *Experimenta Media Art Forum* held at Pinnacles Gallery immediately prior to the opening of *Shaun Gladwell: Video Work* gave me a new set of parameters for assessing and appreciating new media artwork in a gallery setting.

Forum presenter Emma McRae is a video artist of note, as well as Project Manager and Associate Curator of *Experimenta* in Melbourne. Her empathies with both creating and curating were evident in her depth of knowledge and the understanding that information sharing, preparation and collaboration between artist and curator can mean the success or failure of an exhibition. The considerations can include anything from whether to use LCD or plasma screens, to how to have the audience participate in interactive works while allowing for occupational health and safety requirements.

The exhibition space can also dictate the presentation of work, from practical concerns, like the number and placement of power points and lighting grids, to the nuances of how sound- or light-spill from one installation affects the experience of another nearby work.



Shaun Gladwell
Storm sequence, 2000
Video installation
shaungladwell.com



Shaun Gladwell
Pataphysical Man, 2005
Video installation
shaungladwell.com

Fortunately, with Pinnacles Gallery being a relatively new and purpose-built contemporary art space, problems of presentation were minimal and there was sufficient space to stand back and contemplate Gladwell's videos at the post-forum exhibition opening. Shaun Gladwell is one of Australia's most prominent video artists, known for taking 'street' activities (skateboarding, break dancing, etc.) and settings (trains, malls, fast food venues), slowing down the action and imbuing his works with layers of historical art references. He is cited as noting the influence of JMW Turner in his work *Storm Sequence* 2000, which is part of this exhibition, and of Imants Tillers in *Pataphysical Man* 2005 (not in the selection at Pinnacles). Gladwell is a former Samstag scholar and also paints and sculpts, but it is his video work which has received international attention in the past five or so years, and he has been selected as one of the artists to officially represent Australia at next year's Venice Biennale.

The reaction of viewers to his work is varied and I had the experience of extreme reactions from companions in my two visits to *Video Work*. The first time, an artist friend, who had previously seen *Storm Sequence* at last year's Venice Biennale, expressed a fascination in terms often used to describe the effect of Gladwell's work; 'mesmerising and poetic'. Another artist, who is familiar with the challenges and constraints of new media in his own work, voiced appreciation of the composition, techniques and time investment behind the loops onscreen.

On the second viewing, a European friend who accompanied me was unmoved by Gladwell's work and dismissed it as lazy, superficial and some of it as self-consciously *street*. Watching footage of a Japanese break dancer on a train, he commented that '...people do that, and more, on the Paris metro everyday...' and, informed of Gladwell's standing, shrugged and said, '...he just got lucky'.

My own reaction to the exhibition is between these poles. I enjoy Gladwell's ability to disconcert the viewer by playing with planes and points of view and our expectations, but he pulls it off more successfully with some works than with others.

Godspeed Verticles: Xylem & Phloem 2004 is particularly effective. Initially, I thought I was looking at a dark, textured and painterly wall surface, but it is actually an overview of a concrete floor, so when people laying on skateboards begin moving from top to bottom of the picture plane, they look as though they are sliding effortlessly down a wall. Even when you realise the ruse, it still works. The delivery of the video, rather than a wall-mounted screen, like most of the works, was through earphones and video goggles, which allowed isolation and full immersion for the viewer. Thinking that the method of presentation partially accounted for the successful experience, I eagerly moved on to the other video presented the same way, *Woolloomooloo Night* 2004, but it didn't hold my attention.

Occupying the centre of the gallery, *Busan Triptych* 2006, is, as the name suggests, spread across three screens, a nod to Eastern painting traditions as the work was developed for the Busan Biennale, South Korea. The central screen follows an Asian woman sitting on the back of a bicycle being pedalled alongside a concrete waterway, and she languidly fans herself from time to time. The screen to the left is presented in the negative, featuring a huge skull sculpture in a museum, which is periodically approached by a martial artist or BMX rider doing stunts. The right hand screen shows a person on a BMX cycling through a museum with walls covered in fluttering pages of calligraphy. The juxtaposition of the

fluid and quiet central image with the unexpected actions on the peripheral screens is quite captivating. It reminded me of eastern religious traditions of life being circular, and especially with the skull scene in the negative, that life and death are interrelated states, one impossible without the other. The information card provided at the exhibition gives a different reading; that Gladwell is demonstrating a language composed of physical movement and shapes, which appears contemporary as it is enacted by someone on a BMX bike, yet is ancient and universal at the same time.



Shaun Gladwell
In a station of the Metro, 2006
Video installation
shaungladwell.com

The zero gravity effect of *Tangara* 2003, in which Gladwell appears to float in space from a single anchor point, is a tribute to his ability to manipulate our sensory response by cleverly using simple methods. He turned the camera upside down to film the sequence, and slowed the footage to 40 per cent of its usual speed.

Revisiting *Shaun Gladwell: Video Work* armed with the information from the *Experimenta Forum*, I could see the advantages and the

setbacks of presenting a body of video artwork in a single gallery space. Showing eight or nine of Gladwell's works at once provides an insight into his practice, development and unique way of seeing, but the work I enjoyed most was the one I was able to view in isolation and fully appreciate the soundtrack of.

My most memorable experiences of video works have usually been when they are presented in a separate space which excludes most external light, sound and traffic, and where the method of presentation is subtly concealed. Admittedly, most of those opportunities came through the larger art events with big budgets and armies of curators, such as *Documenta 2007*, or at established art museums with large permanent collections and long exhibition cycles, like MOCA, Los Angeles.

Bernadette Ashley

Experimenta Media Art Curating Forum

was held on 30 August 2008 at the Riverway Arts Centre.

<http://experimenta.org>

shaungladwell.com

<http://riverway.townsville.qld.gov.au>



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DITCHBURN'S SIBERIAN RESIDENCY

'We seemed to be a bit like a curiosity,'

'I felt a bit like a rock star actually.'



Sylvia Ditchburn in a studio in Russia having a television interview, 2008

One look at well-known local artist Sylvia Ditchburn's face when she speaks about her adventures in various exotic locations around the globe and it is obvious she loves the rewards garnered after years of hard work and study in her arts practice.

A last moment decision to participate in the Austrade 2007 APEC Women in Export Trade Show was the catalyst for her latest excursion, when Curator, Olga Kalinina-Sulakshina of Art and Actuality Toms, approached Ditchburn with an offer for her to exhibit at the Toms State Art Museum in Russia.

The two exchanged business cards and email addresses, and the task of making the various arrangements necessary for the proposed trip began. A lengthy operation began sorting out details such as letters of invitation, visas, transportation of the paintings to be exhibited and finding out what duties needed to be paid. Eight months later an excited Ditchburn and her husband

Ken were on their way to Siberia.

'Our dream has been realised,' said Ms Kalinina-Sulakshina when she made the call to Ditchburn, confirming that everything was finally in place and flight arrangements could be made.

The show, which featured 20 selected works from Ditchburn's Outback Collection, was opened by the then WA Premier, Alan Carpenter, who was in Toms on a trade mission at the time, an extra bonus for Ditchburn, who consequently saw herself featured on the world news.

'We seemed to be a bit like a curiosity,' said Ditchburn, who became the centre of attention, giving talks about Australia and her life as an artist and how this had led to her exhibiting in Russia. Interviewed by television and radio presenters, Ditchburn, who then found herself signing autographs for an admiring public, said 'I felt a bit like a rock star actually.'



Sylvia and Ken Ditchburn at St Basils, Russia, 2008



Tomsk, Russia, 2008



Sylvia and Ken Ditchburn (middle) on a country picnic, Russia, 2008

The artist's work was exhibited from 3 May to 3 June 2008 and, during their week in the city, Ditchburn and her husband found themselves welcomed into the studios and homes of the artists in Tomsk, enjoying performances by local folk entertainers, eating picnics in the surrounding countryside and partaking of the foods and flavours of Russia. Vodka, fruit, chocolate, cake and coffee were served in abundance, along with other regional specialties.

Known as the city of wood, Tomsk's heritage buildings have carved wooden lace facades and often feature dragons or birds in their design, making them appear quite fairytale-like. Found on the banks of the river Tom, Tomsk is a beautiful city, with tree-lined avenues and numerous galleries to be explored. The surrounding countryside has long been a favourite holiday destination for many Russians who stay in large wooden summer houses called *Dachas*.

As with her experience in China, Ditchburn was welcomed with warmth and friendliness from the local people and beautiful weather continued throughout the trip.

After a week of being feted in Tomsk, the Ditchburn's took the opportunity to visit some of Russia's most famous tourist attractions. The Hermitage in St Petersburg and Art Moscow in Russia's capital city were a must and, with former Townsville resident, Ben Slivkin, to show them around, the couple found themselves enthralled with the fairytale architecture and the artwork. They also took the opportunity to go to the Bolshoi Ballet, enjoying a performance of *Spartacus* while they were there.

Ditchburn has travelled extensively, being an artist-in-residence within Australia and China, and has sought unusual and exotic locations in which to pursue her love of *Plein-air* painting. With Tomsk being the city of her most recent exhibition, Ditchburn's work is held in collections globally.

The artist's most recent adventure is the move to the Sylvia Ditchburn Fine Art Gallery next to Fired Up North and Martas Gallery and Cafe, under the Metro Quays building in Ogden Street. The new venue has been furnished with quiet elegance, its white walls the perfect ground for Ditchburn's vibrant works.

It is intended that the foyer will provide an intimate space in which artists looking for a small but accessible gallery can hold exhibitions.

For more information, contact Sylvia on 07 4724 3953 or visit her at the gallery.

Jacqui Stock

IMPRESSIONS OF AN OPEN STUDIO

Working alongside Gerald Soworka



Gerald Soworka working in Umbrella's Open Studio, 2008

In July I was fortunate to be able to participate in the Open Studio by Sydney-based artist Gerald Soworka, held in the studio downstairs at Umbrella.

As the name suggests, an Open Studio is a program where artists invite us to come into their working environment, and to create alongside, while observing the process by which they create their art.

It is not a structured workshop as such because Soworka did not provide formal instruction; rather, the open studio is a unique opportunity to observe the artist at work.

I periodically visited the studio to check out the works in progress and I was encouraged to bring along some work of my own to set up a workspace without disturbing the featured artist at work.

Over the past few years I have become familiar with some of Soworka's work through participation in life drawing and attending his previous exhibitions. I received some valuable feedback from the artist during his time at Umbrella Studio.

I highly recommend other local artists who are considering attending an open studio. It is useful to be at least acquainted with, or have an interest in, the work of the artist, in addition to having a project of your own to work on.

Being able to see the artist at work only a few weeks prior to his most recent exhibition offered me insight into some of the marvellous works displayed and gave me a deep appreciation of the effort and planning that goes into such a major undertaking.

Tony Fitzsimmons

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NEW BUILDING CREATES NEW OPPORTUNITIES FOR ART STUDENTS

Walking through the new arts building at James Cook University (JCU) would make any art enthusiast excited. With pianos, cameras, projectors, computers and plenty of studios, the new building accommodates five disciplines; digital sound, digital visual arts, digital media design, digital imaging and performance. There is also a new gallery that will be open to the public.

I was fortunate enough to have a guided tour of the new building with Dr Steven Campbell, Director of Research and Postgraduate studies. Dr Campbell specialises in music technology and was therefore quite enthusiastic about showing me through the digital sound studios within the building.

The digital sound area is designed to maximise the amount of control that the musicians have. Acoustic panels cover most of the walls and roof to absorb sound and the control room, which has surround sound, has been set up so that it minimises vibration through the walls and floor. There is also a large rehearsal room and individual soundproof work stations with a computer, speakers and an upright piano.

Along the tour, Dr Campbell led me through the recording studio and into the isolation room. When I asked him what the room was for, he closed the door and with a slight smirk said, 'Listen...'. It

took me a moment before realising that it was the silence that he was referring to. He explained that the isolation room separates sound from inside the room to that of the outside, allowing multiple sounds to be recorded at the same time, without interference between one another.

The digital visual arts, media design and imaging can be found in the opposite extension of the building. There are four photography studios, each set up for a specific purpose, for example, creating an image with no horizon line. The visual art studio has been designed to have maximum amount of natural light all year round, with window furnishings to allow light in, while not being able to see into the studio.

The computer laboratory has been greatly advanced from that of the Vincent campus providing enough equipment for 70 students with the inclusion of keyboards, attached to computers, for digital sound students.

With specialised studio spaces, professional equipment and a gallery space, students at JCU have left the old Vincent campus with a smile and welcomed the new arts building with excitement.

Jak Henson

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BEHIND THE SCENES OF TOWNSVILLE'S INTERNATIONAL PRINT EXHIBITION

Compact Prints 2008

First held in 2002, *Compact Prints* was conceived and curated by Rebekah Butler, who was President of the Umbrella Studio Board of Management at that time. Although this was a national event, it generated considerable interest from overseas printmakers. In 2004 it was expanded to include international printmakers and was co-curated in-house by Umbrella's administrator, Alana Mandryk and part-time Gallery Officer, Madeleine McClelland. The third exhibition in 2006 was once again managed by Alana Mandryk, with assistance from part-time staff member Alison McDonald. Finally, in 2008 funding from the Regional Arts Development Fund (RADF) provided financial support to engage Alison McDonald, a full-time paid curator, to oversee the administration and installation of the exhibition.

There has never been a specific exhibition theme, only a stipulation that the prints must be exactly 12 × 12 cm, and that photographs must be digitally manipulated. All submissions will be accepted unless they are of poor quality or offensive artwork. The project is handled almost entirely by email and post, and many of the participants have taken part in all four *Compact Prints*. It's a testament to the professionalism of the Umbrella Studio staff and all the participants that it all comes together each time, and continues to be widely appreciated and anticipated.

Seven months prior to the opening, expressions of interest are sent out to previous participants and printmaking organisations, who promote the exhibition, through their own networks. Word

of mouth is our most successful promotional strategy, with news spreading quickly on the internet between participants. The deadline for entry forms enables the database to be built, and then there is a physical deadline for the prints to be delivered. Two copies of the image are provided by each artist; one to be scanned for the digital catalogue and used in the exhibition, the other to be exchanged with another artist. Once the exhibition is over, the exchange prints are randomly selected and each participant receives a print from another artist, a digital catalogue, a few of the invitations and any copies of media publicity. A record is kept of the exchange process, so that artists inquiring as to who received their print is readily available.

The 2008 *Compact Prints* includes the work of 130 artists from all around the world, including Italy, Denmark, Ireland, Ukraine, United States, Finland and Iran. The digital catalogue contains all the artists' images and statements, and states their town/city/country of residence. There is a brief introduction by Vicki Salisbury, Director of Umbrella Studio, and a foreword written by a selected participant, with a credit page on the back acknowledging those that helped with the project, including government funding bodies and sponsors. This year's digital catalogue will also have an original music component to enhance the viewing process.

This year, it was requested that participants submit a third print as a donation for our yearly fundraiser/auction. It was completely voluntary to do so but many of the participants have been very



Cathryn Backer, Compact Print



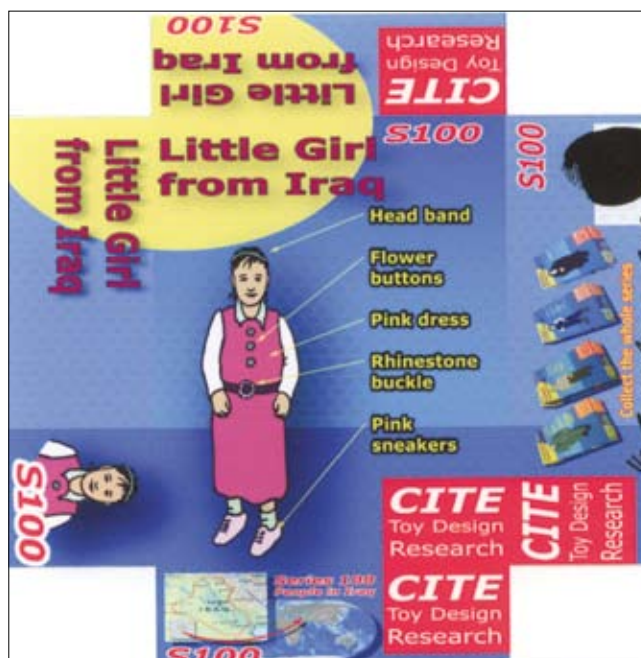
Colleen Carradi Brannigan, Compact Print



Maverick Fox, Compact Print

generous and were really pleased to be involved with fundraising at Umbrella Studio. The money raised from the print fundraiser will go towards hiring two emerging artists to curate exhibitions in 2009. Many of the participating artists ask who received their print, and some artists have kept in correspondence with each other from opposite sides of the world.

In 2006, it was decided to hold a local component to *Compact Prints* to engage the community and further create interest outside the printmaker world. *Students In-case* was implemented, and opened to students from secondary schools in the region. Art teachers



Scott Betz, Compact Print

liked the idea and supported their students to participate. It was wonderful to see so many traditional techniques and talent from the young students. The youth component has been extremely popular and it was requested by teachers and students to repeat the project. Umbrella studio has decided to run the project every two years at the same time as Compact Prints.

Compact Prints is at Umbrella Studio until 16 November. 482 Flinders Street, Townsville.

Alana Mandryk

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Bon Bon Voyage
Ayelet Anush
Pinnacles Gallery
26 July – 24 August 2008

Once a year Pinnacles Gallery has an Artist in Residence for a period of four to five weeks and this is followed by an exhibition of the work produced by the artist at that time.

This year Pinnacles Gallery invited Ayelet Anush, a Melbourne-based sculptor, to be the Artist in Residence. Ayelet Anush first exhibited at Pinnacles Gallery when the new Riverway complex opened two years ago.

Anush usually works in transparent materials, namely: ice, glass, water and plastic. In her first show at the gallery she produced a sculpture made of ice; however, in this show Anush designed something specific to the north in both smell and vision.

One of the aspects of north Queensland that is striking for many visitors is the smell of the cane fields during harvesting time. Anush loved the warmth of the north and the colour, vibrancy and smell unique to the area. In some way, north Queensland

also reminded her of her native country, Israel. The climate and the light made her feel relaxed and the coastline helped orientate her sense of direction. Her experience of the north inspired her work for the exhibition *Bon Bon Voyage*.

Sugar was the chosen medium, and research revealed that beet sugar was hardier at withstanding humidity than cane sugar. Ayelet had two large fibreglass moulds, through which were poured with liquid sugar of differing colours and flavours daily, to create the waves that became the organic circumference of the installation. One of the challenges that the gallery staff faced was the storage of such fragile forms. Humidity was the primary enemy, causing moulds to form, along with delicacy in handling to avoid cracks or breakages. Mirroring the circumference of waves is an array of fragile suspended free forms; the sugar shapes looked like vertical dream catchers. The transparency of the medium gave them the subtlety of a watercolour painting and they were arranged in height and colour to lead the eye around the perimeter of the show. In the middle of the waves and suspended shapes, there was a sleeping form covered in blankets of turkish delight. The turkish delight was in large flat oval shapes, dusted lightly with

icing sugar, and each blanket varied in colour, like the pages of an antique book, some creamy, some slightly pink and others in-between shades. As the turkish delight was consumed, messages of longing and belonging become apparent. The script was in Hebrew and English, representing the artist's own personal dichotomy between Israel and Australia.

The installation was a complete sensory experience. Visually, the work was seductive in colour and shape, and the participants were invited to sample small vegetable shapes made from boiled lollies, allowing them to feel that they were revisiting their own childhood experiences. The exhibition included two films that depicted the process of making the moulds, pouring the moulds and taking apart the moulds to reveal the wave-like shapes. Ayelet was fortunate enough to have the assistance of her mother during the process of making the sweets in her residency and the help of her daughter in making the film that documented the process. Volunteers from the community were actively involved in helping make the sweets and assist in the gallery installation. This was a great way of engaging a broader audience and sharing knowledge and skills.

The exhibition was sponsored by Ferry Property.

Pia Armitage



Ayelet Anush's daughter, Tamuz, behind a figure covered in turkish delight, 2008
Pinnacles Gallery,
Photo: Pia Armitage

Outside IN Umbrella Studio 19 September – 12 October

Outside IN is an exhibition of contemporary jewellery by Australian regional jewellers, developed in conjunction with the 13th biennial Jewellers and Metal Smiths of Australia conference.

The small scale of the pieces, set in a minimalist generous space, enhances the impression of precious objects, to be coveted, much as you feel entering an exclusive jeweller's establishment.

The exhibition showcases recent works of ten emerging and established artists. Alicia Dewhurst, Margot Douglas, Marcus Foley, Rut Fröhlich, Gretchen Hillhouse, Sylvia Nevistic, Sean O'Connell, MJ Ryan Bennett, Dore Stockhausen and Zöe Veness hail from diverse regional areas of Australia. This travelling exhibition was conceived to give practising, contemporary jewellers an opportunity to showcase their works in a national context.

Curator Melissa Turner describes the curatorial premise as being:

built around the idea of regional jewellery examining personal responses to location and its influence on them as artists, illustrating that regional artists make real, vibrant and exciting contributions to contemporary jewellery practice in Australia.

It is fascinating to see how the work of regional jewellers fits, in terms of style and innovation, among that of their national peers. In some cases, there was a clear link between the local environment and the artist's work, while in others the link is less visual. Margot Douglas's work speaks strongly of coastal tropical climates, and her familiarity with Indigenous island communities is evident. Marcus Foley's architectural pieces invoke images of urban life.

The 77 pieces on display are made from an incredibly diverse range of materials, some of which the viewer would not normally connect with jewellery. Some materials are predictable, being familiar in traditional jewellery from Western cultures, such as

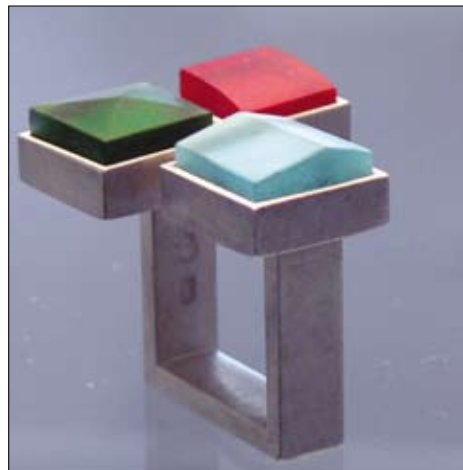
precious metals, semi-precious stones, and enamel. Other materials are synonymous with Pacific basin cultures, such as pearls, seeds, shell, fossils and coral.

A range of media associated with recent contemporary jewellery is represented, including Perspex, plastic, stainless steel, painted steel and ceramics. Sean O'Connell's use of ball bearings adds an industrial, yet humorous, element. Yet perhaps the most unexpected and intriguing was Zöe Veness use of folded paper to create her striking geometric pieces. Her work uses repetition, colour, contrast between simple clean lines and the intricate detail of the folded paper to interpret her view of nature. The forms are reminiscent of the sun and moon, flora and fauna. The paper is rendered an uncharacteristic durability through its treatment with varnish.

Collectively, the works on display present a restrained neutral palette with highlights of colour, from the cool green and blues of Foley's glass detail to Veness's use of strong, sometimes even fluorescent, colours.

Being jewellery pieces, the works are relatively small, but all are sculptural, with form being as vital to the design as use of colour. Even within those parameters, the curator has achieved diversity with pieces in the collection varying from delicate and petite, to bold and chunky, from graceful and feminine designs to masculine, industrial works.

The artists have employed a variety of techniques and skills, from traditional metal smithing, through to weaving, Japanese



Marcus Foley
Outside IN, 2008



Margot Douglas
Outside IN, 2008



Gretchen Hillhouse
Outside IN, 2008



Sylvia Nevistic
Outside IN, 2008



Zöe Veness
Outside IN, 2008

paper folding, and enamelling. Sylvia Nevistic's set of ten oxidised sterling silver rings, while employing traditional smithing skills, are innovative in form. Innovation is also evident in Sean O'Connell's kinetic rings. At first glance, their appearance is traditional, even conservative, however, his integration of ceramic or steel bearings give the jewellery a new role. Being kinetic, they are tactile and provide the wearer with an amusement. (A delight for those who tend to fiddle.)

Local artist, Margot Douglas, through her *Wai Wash* series, has achieved a delightful tropical interpretation of traditional Islander style. Douglas has a strong association with Island communities, having taught workshops in the Torres Strait Islands over several years, and her grandfather having been Government Resident in the Torres Strait in the 19th century.

The organic forms are drawn from traditional cray fishing implements. She has looped and woven the forms, in reference to traditional crafts of the area, yet the delicately woven silver wire showcases the red seeds, giving them a significance and status normally associated with gemstones. She comments that her intention is 'to challenge the traditional concept of preciousness'. These pieces have a quality beyond mere adornment, an ability to tell a story.

The works of Gretchen Hillhouse from

Castlemaine, Victoria, are a contemporary interpretation of the elegance and graciousness of traditional Victorian era jewellery. In the Lumine collection, comprising ring, brooch, necklace and earrings, Hillhouse has employed the femininity of the oval pendant and pearl, but brought it into a new era with the integration of contemporary materials, such as the use of porcelain and carborundum crystals.

Lovers of jewellery will not be disappointed with the offerings of *Outside IN*, as the show continues its journey around the regional areas, which are home to the participating artists.

Sue Tilley



Zoe Veness
Outside IN, 2008

her+IT+age = traditional art form, contemporary age, feminine viewpoint

Natalie Penna, Jenni Price,
Zoe Mewing, Sue Tilley,
Taneth Williams
Federation Place

26 September – 31 October

Federation Place in Townsville's Sturt Street showcased its heritage and hidden treasure to the local art community when it presented an exhibition of artwork in support of students from James Cook University. Five graduating painting students from the School of Creative Arts staged a group exhibition of paintings at the beautifully restored building, as a part of their Bachelor of Visual Arts and Bachelor of Creative Arts degrees.

Local textile artist, Sharyn Denyer, opened the exhibition to a packed foyer at the base of the restored timber staircase and introduced the work of emerging artists, Natalie Penna, Jenni Price, Zoe Mewing, Sue Tilley and Taneth Williams. In contrast to the traditional associations made with the former Commonwealth building, the exhibition speaks to the female perspective of the current era and concerns itself with translation through both traditional styles and contemporary practice. The works incorporate traditional mediums of oil paint, watercolour and acrylic paint, with use of technologies involving macro scale distortion, creative devices and mixed-media compositions. The venue and exhibition space wound around the four levels of the building's grand wide staircase, creating an unusual atmosphere and a diverse ability to engage the public, literally, from the ground up.

Natalie Penna is a young watercolourist whose work seeks to explore the timeless fascination and allure of the diamond. Her research into the complexity of the facets of the stone are translated through delicate use of colour and tone to describe the variations of hue within the dimensions of the crystal

formation. Penna demonstrates the ability of the medium to reproduce the unique combination of reflected and refracted light generated within the polished surface of the gem. The artist reveals the real treasure of colour spectrum through sensitive line, transparency and kaleidoscope pattern.

Women are seen as collectors through the eyes of artist Jenni Price, and her series of work displays items that women acquire as a representation of their wardrobe in terms of a *Wunderkammer* (also known as Cabinets of Wonder, dating back to the 16th Century, which was known to hold a collection of objects that related to uncategorised areas, such as religion, art, ethnography, antiques etc.). Price's work draws a parallel to the paraphernalia that women of today's society consume. The shoe features as a phenomenon and demonstrates Price's strength and capability in the use of acrylic medium. Saturation of colour and tone express a feminine appreciation of the subject, and Price conveys objective style through the tactile rendering of her collection.

Self-confessed naturalist and artist, Zoe Mewing, has transformed her view of the microscopic insect world into a spectacular scene of the bold and vibrant drama that co-exists unnoticed with humanity. Mewing's focus on the habits of the green ant are showcased by her re-examination of her subject under a macro lens and her creative interpretation of insect

behaviours. The creepy crawly is lead to new heights of experience from Mewing's striking technique with acrylic medium and proficient use of high key colour. Subjectivity softens her forms through blended tones and articulate highlighting, lending a narrative of irascible insect personality to her work.

Well-known local artist, Sue Tilley, demonstrates her considerable ability across a variety of disciplines and mediums, while undertaking a double major at James Cook University in both painting and sculpture. In this series of works, Tilley considers the serious issues of child neglect and alcohol abuse that pervade our communities. Collage, mixed media and text strengthen the narrative of her work, and the exquisite and fragile lacing of her molten glass sculptures speak to the sensitivity of her subject. Tilley successfully combines traditional use of oil paint and oil glaze techniques with contemporary collage compositions in her subjective colouring of foetal alcohol issues during pregnancy and nurturing.

At the flight of stairs on the second level, artist Taneth Williams brought the viewer home to her personal perspective of the traditional art of portraiture. Williams communicates her concept of home through her choice of subject, as her portraits describe her closest relationships between herself and her family members. Williams uses gestural and loose brushstrokes incorporating drawing techniques and pastel to express an emotional context to each work. Her translucent use of colour communicates her personal narrative and also generates empathy in the viewer towards her subject. William's creative use of opacity implies an idea of technology invading personal space, by making the subject less visible, behind stronger, intruding elements.

Rose Morton



Sue Tilley, 2008



Zoe Mewing
Eyes for you, 2008



Jenni Price, 2008



Taneth Williams
Mum, 2008



Taneth Williams, 2008

Resolve

Karen Skoczylas, Rose Morton and Sophie Armstrong

Heritage Bar

4 September – 3 October 2008

The Heritage Bar on Flinders Street recently agreed to support three James Cook University (JCU) art students by staging a group exhibition of paintings at the popular city nightspot. It was both as a return to the history of the venue and as a resolve to further create an accessible cultured art space that manager Emmanuel Bogiatsis staged the event. In former years, the Heritage Bar has been known to show works that exemplify local talent, and the support for this exhibition re-establishes Bogiatsis's interest in the interaction between art and social experience.

The exhibition, titled *Resolve*, showcased the artwork of three 3rd year students from the School of Creative Arts, JCU. Anne Lord, JCU Lecturer, opened the exhibition for emerging artists, Karen Skoczylas, Rose Morton and Sophie Armstrong. The artists each exhibited a series of contemporary paintings completed as a requirement of the Bachelor of Visual Arts and Bachelor of Creative Arts degrees.

As one of the participating artists, Karen Skoczylas, my work explores my interest and passion for the domestic interior and the intimate details that would otherwise be overlooked. I have examined the food we eat, the place we live and the friends and family we share these with. Using a variety of mediums, I have explored the simple, delicate and sensitive elements of the subject. The paintings I have created speak of relationships between food, culture and interaction, and the functional requirements the subjects play within our everyday lives.

In contrast to this, Rose Morton's work is highly figurative and she has taken the male nude as her area of special interest. In this series of work, she examines ideas of culture and stereotype, and reinvents the subject by placing the male in objective poses, completely out of context.

Sophie Armstrong is a young artist whose friends and family feature predominantly in

her work. A series of portraits catch people at opportune moments. Her portraits relay emotion from the eyes of her sitter. Armstrong uses colour and form as key elements to attract the viewer to her work.

Karen Skoczylas



Heritage Bar, Flinders Street, 2008

Collectors

Do you have a collection that you would like to share?
Are you obsessed with the collecting of things?

Pinnacles Gallery would like to invite you to submit digital photographs of your collections for our end of year exhibition, *Collectors* 13 December 08 to 1 February 09.

Through your contributions *Collectors* will reveal the curious habits and obsessions in the pursuit of the quirky, unusual and peculiar.

Submissions for the exhibition are open to anyone with a collection. YOU DON'T HAVE TO BE A ARTIST.
Closing date for images: Monday 24 November.

Not comfortable with using a digital camera? No Problem!
The Gallery is running a series of workshops to show you how.
Wednesday the 12 & 19 of November @ 7pm to 8:30 pm
and Sunday the 23 of November from 11am to 2pm
Booking essential: 4773 8871

Pinnacles Gallery
Riverview Arts Centre
20 Village Blvd
Thuringowa Central

Monday - Tuesday > Closed
Wednesday - Thursday > 11pm - 5pm
Friday > 11am - 7pm
Saturday - Sunday 10am - 5pm

Ph: 07 477 8871
Fax: 07 4723 0280
Email: pinnacles@townsville.qld.gov.au

Contact Pinnacles Gallery for guidelines
<http://riverview.townsville.qld.gov.au/explore/gallery/index>



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PRESENTS

CHRIMAS PROPAGANDA SHOW!



a little white space

An artists run
contemporary art initiative

Shane Keen, 0401 099 094

The Brewery (beneath clock tower)

252 Flinders Street Townsville QLD 4810

a_littlewhitespace@hotmail.com

Jeanette Hutchinson, 0416 980 323

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Students In-case

A third print donated by the artists
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Umbrella Studio 482 Flinders Street, Townsville

4772 7109 www.umbrella.org.au 9-5pm Mon - Fri & 9-1pm Sun



The Regional Arts Development Fund is a Queensland Government and Townsville City Council partnership to support local arts and culture.